

BACK ON THE STAGE WITH VAUDEVILLE PERFORMER

Well Known Vaudeville Star Reveals Truths Unknown to the Public.

(By CORA YOUNGBLOOD CORSON.)

You sit out front and watch the folks on the stage, you enjoy it to your heart's content, and the chances are that some of you secretly cherish a desire to be in our places. To you it is all sparkle and sunshine, music and fun, an easy way of making a living; to you it is the greatest thing in the world to be a star. You see it all as we want you to see it, it is the deception that makes the show business a success. You go to the theater to forget your cares, to be amused, to laugh and to relax. You go there to see something odd or unusual, to see a display of rare talent, or the performance of some feat that was backed by years of study and practice. You observe unconsciously that if you had our talent or our voice or our ability all you would have to do to make a fortune would be to go on the stage.

Now I am going to tell you a few truths—and you will wonder me if I should dispel any of the illusions you have cherished. You, who read this article, are just like thousands of others—you think that the life of the actor is all laughter and song. But the time has come for me to tell you a few things that I have seen in the back of the curtain—the curtain that hides all you are not supposed to see, that shuts out all the pain, the heartaches and everything else that would make the show game a failure should the folks "not front" be "in on it."

Story of a "Has-Been."

Less than a year ago I stood in an office—a looking agency for actors. There entered a man of about thirty, reflected both age and discouragement. With a feeble smile upon his face he asked the boy behind the railing if he could see the looking agent. The man who arranges work for performers. I was interested and inquired as to the identity of the person. When I heard his name I jumped with astonishment. His name was that of a star—a real star—whose name was in the electric lights when I was still in short dress. I expected they would open the door of the private sanctum and confidently show him in. But when the office boy came out and informed the distinguished caller that there was "nothing doing."

"Please take my card in to Mr. Corson," I said to the man in a kindly voice.

"No chance," replied the boy. "You are a has-been and there's nothing doing for you any more. The boss don't want to waste his time on you."

My heart ached as I watched the changing emotions that flitted over the old fellow's countenance. I put my hand on his shoulder and said to him:

"Well, it's better to be a has-been, you know, than a never-was-at-all." His eyes filled with tears as he answered in a quivering voice:

"Thanks, Miss Corson. It is hard for me to take such treatment from an agent like the man behind that door. It is my only hope that you never experience what has just happened to me."

The Curtain Rang Down.

We parted. I never saw him again. The next day word came to me at the hotel that he had killed himself—we took up a collection to pay the expense of his funeral.

I thought only of him when I went on at the theater that night—I had to face the audience with a smile—the vaudeville artist who does not smile does not get very far.

Any many incidents, just as pitiful, have come to my attention. In the show business you must be youthful, talented and a hard worker, when you lose these attributes you lose everything.

I have worked on bills with mothers, who sat in the dressing rooms between acts, with their babies in their arms. I have actually seen a mother hold a dying baby to her breast—and then gently lay it down as the call came for her to go on. She walked out on the stage, as if nothing had happened, as if any person in the audience—and when she came back to the dressing room she looked at the lifeless form of her loved one. This is a sample of the tragedies of the theater that you who sit out front never hear about. I have seen telegrams delivered to girls just before their act went on, bringing the news of the death of some parent or relative—but as Toby, the clown, says in "Polly of the Circus": "No matter what happens, the show must go on." I have seen performers, forbidden by their doctors to leave their rooms, sneak out and go to the theater in an auto, when it meant almost certain death for them to work—they did it because they needed the money.

Wanted Applause.

I saw a man go crazy at Bethlehem, Pa., because the audience did not give him the encouragement that he thought he deserved. I have seen performers fall from the flybox to the stage to be carried away with broken arms and legs. I have seen men whose wives were in the hospital undergoing serious operations—knowing that when the curtain came down on their act they probably would receive the news of death.

All this sounds bad, doesn't it? You wouldn't think that anything worse could happen, would you? But a calamity worse than any of these is happening every day—and I am going to tell you about it. What follows is the truth, as I know it.

You will say, no doubt, that a vaudeville act like mine for instance, and hundreds of others that you have seen, can get work wherever and whenever they want it.

But talent in the show business gets you nowhere generally speaking. There is a body of men in this great nation who have done more to oppress and starve the people who work for them than any great trust that ever existed. These men tell the actor what he must work for and they tell you what you must pay to see him work. They tell the theater owner—the man whose money is at stake—that acts he can't pay and what acts he cannot pay for this "service," for dictating to the actor, the manager and you, he gets paid by all three. They tell us how we must live, where we must work and when we must work, and if we fail to live up to their every man we are placed on a "blacklist." A "blacklist" that is blacker than any "blacklist" that was ever the cause of criminal prosecution in this country. I have been on the "blacklist" of a well known Chicago office for ten years. It isn't because I cannot deliver the goods, because I have an act that is below their standard, because I cannot please the theater-going public because they have an act that is better than mine, or

because they have one that is just as good. Then why? I will tell you.

Ups and Downs.

The actors have an organization that was started ten years ago. Five years ago they figured we were getting too strong in numbers and they moved heaven and earth to block us. They succeeded in fixing us good and proper. Four years passed by with the vaudeville trust having its own way in everything. But like all other humbugs they overplayed and we got back on our feet. Now we are waiting a fight for justice and a square deal that promises to be the biggest thing of the kind in the history of the show business. Sometimes we are discouraged and for one I am glad that I live out in a big, open country, inhabited by real people with big hearts. I have Oklahoma to thank for what I am—this state inspires me to keep in the fight. I even like their sandstorms out here, for that is where we get our "grit."

When you go to the theater give the people on the stage what encouragement you think they are entitled to—you have no idea what applause—method applause—means to a performer. And when you find that the actors in your city are fighting for a square deal, help them out after all the public must be the deciding factor in this battle between the trust and the actor, for it is the public that pays the money that keeps the whole game going. Find out what theater manager is in sympathy with the actors' organization—for he is the manager who will win out in the long run and who will give you the best acts for your money. You are the one who will benefit by it. The time is at hand when union actors and actresses will be prevented from working in certain theaters and as 85 per cent of them are members of our organization, you can readily see that the theater manager who stays with the White Hats Actors' union is the one who will profit in the end.

It is time for the public to take a hand in these matters.

Film Flashes

Henry Walthall is to appear shortly in a powerful human interest drama, "The Birth of a Man."

The majestic lobby taken on the appearance of a suffragist convention—Thursday when the Billie Burke picture is shown.

A year for chewing gum. "Thank goodness for that information," he said. "Now I know what moving picture actresses do with their fabulous salaries."

James Young, erstwhile husband of Clara Kimball Young, will direct Mabel Normand in the new comedy drama, productions at the Kay-Bee-Ince studio.

If you want to be thrilled and imbued with that "spooky" feeling, just drop in some time and take a peep at the new spiritualist serial, "Mysteries of Myra."

The girl was in the villain's power. As she stood there bowed and meek.

The girl was in the villain's power. And then—"Part Two Will Come Next Week!"

Uncle Oscar Pusey, now in his eighty-eighth year, has just completed a well-written brochure entitled "Beards and Their Evil Influence on the Art of Cinematography."

Bert Bracken, who directs the productions of William Fox in which Theda Bara, "The Girl in the Red Velvet," appears, was told that the people of the United States spent \$150,000,000

The famous million dollar Keller-mann production will be ready for release in June. Nearly a year was necessary for the filming of the picture, and the cost already is considerably over the million originally allotted.

The screen wardrobe of Charles Chaplin, the Mutual comedian, consists by actual count of the following: Nineteen hats, seven pairs of shoes, those with the turned up toes, of course, four bamboo canes, and five suits of clothes.

The remarkable ability of Pauline Frederick, displayed as the dancer in several scenes in "The World's Great Stars," need not surprise anyone. For the Famous Players' star first began her triumphant stage career in musical comedy and has never lost her clever pedal control.

Edwin Gueslein, Gaumont cameraman, is touring the south securing

Did you observe that two acts on the bill at the Embassy the past week used the same song, "Sweet Cinder Time"? They were the Norrington-Carmichael and Will J. Ward's Piano Girls. When the acts rehearsed Thursday it was discovered that both of these offerings were using the "cider" song. Then arose an argument as to which would drop it. The managers of the two acts almost came to blows. Manager Billy Smith was

appealed to, and in the interests of neutrality he told them to both go ahead with it. And the funny part of it was that the act registered as big a success with the song as the other.

A Seminole Indian chief wanted to marry Billie Burke. He said if she would become his son-in-law he would give her his watch, his 15 handkerchiefs, his 18 shirts—six of which he had on—and even went so far as to offer her a loan of his grandmother's forty pounds of beads, assuming that she would be a queer and would not even be asked to plow, as did the other squaws. The magnificent offer was diplomatically refused.

Mary Miles Minter, she of the blond curls and dimples, who is shortly to make her initial appearance as a Mutual star, has been an actress ever since she was three years old. One of her greatest successes on the legitimate stage was scored as the littlest rebel in the famous war play of the same name, in which William Farnum was the star. The production ran for almost three years in New York, Chicago, Boston and other large cities.

The latest feminine vaudeville performer to step into the limelight of fame is Nen Halperin of Chicago. Miss Halperin played the Wonderland theater in this city a few seasons ago with a mediocre "talented" musical comedy. Now she is being featured over the "biggest time" on the continent and is being classed along with Emma Carus, Belle Baker and Sophie Tucker, while some maintain that in a short time she will be as big a box office magnet as the inimitable Eva Tanguay.

Charlie Chaplin's gastronomic abilities are well demonstrated in the new Essanay-Chaplin comedy "Police," now at the Strand. He stows away a peck or more of apples, several bananas, chicken and vegetables and caps it off by swallowing a dollar. This latter was unintentional, however, he having put it in his mouth to prevent a thief setting it. From last accounts the dollar had not been recovered.

Manager Dewey of the Strand undertook the fulfillment of a big contract when he signed up for the new Mutual-Chaplin releases, and he had

to pay a rental that made every other manager in the city gasp with astonishment. But Dewey is satisfied, for the Chaplin pictures are giving him all the business he can handle, and at advanced prices, too. The first two Mutual releases, "The Floorwalker" and "Police," are the funniest things the comedian has ever appeared in, and that accounts for the fact that Dewey is satisfied with his contract.

Ode to a Movie Censor:

I love to go to the picture show, Looking for fault to find, In movie scenes upon the screens, To errors I'm not blind.

And if there's naught discovered, I think up something mighty strong!

I love to go to the picture show, My job is "easy money," In comic scenes upon the screens, I miss the stuff that's funny.

Wielding a trusty pair of shears, I cut the fun and bring the tears!

I love to go to the picture show, The people pay my salary, They need my care in this world fair, In farquet and in gallery.

In politics I have a drag, And so the movies I can nag!

PALACE THEATER

Will show the following PARAMOUNT PICTURES during the month of June, 1916.

Thursday and Friday, June 1-2—Marie Doro in her greatest success, of stage or screen, "THE HEART OF NORA FLYNN," a Lasky-Paramount picture.

Sunday and Monday, June 4-5—Pauline Frederick in "THE MOMENT BEFORE," Famous Players-Paramount picture.

Thursday and Friday, June 8-9—Dustin Farnum in a splendid production of "DAVID GARRICK," a Pallas-Paramount picture.

Sunday and Monday, June 11-12—Valentine Grant in "THE INNOCENT LIE," a Famous Players-Paramount picture.

Thursday and Friday, June 15-16—Geraldine Farrar in "MARIA ROSA," a Lasky-Paramount picture.

Sunday and Monday, June 18-19—Sessue Hayakawa in "ALIEN SOULS," a Lasky-Paramount picture.

Thursday and Friday, June 22-23—Hazel Dawn in "THE FEUD GIRL," a Famous Players-Paramount picture.

Sunday and Monday, June 25-26—George Behan in "PASQUALE," a Morosco-Paramount picture.

Thursday and Friday, June 29-30—Mac Murray in "SWEET KITTY BELLAIRS," a Lasky-Paramount picture.

METRO PICTURES FOR JUNE

June 3rd—Hamilton Revelle in "THE HALF MILLION BRIBE."

June 10th—Madame Petrova in "PLAYING WITH FIRE."

June 17th—Harold Lockwood in "THE COME-BACK."

June 24th—Mabel Taliaferro in "THE SNOWBIRD."

WILLIAM A. BRADY PICTURES FOR JUNE

Tuesday and Wednesday, June 6-7—Kitty Gordon in "HER MATERNAL RIGHT."

June 13-14—Robert Warwick in "SUDDEN RICHES."

June 20-21—Alice Brady in "TANGLED FATES."

June 27-28—Mollie King in "FATE'S BOOMERANG."

pictures for Gaumont's "See America First" series. After getting pictures of Savannah, Ga., Mr. Gaumont has gone to Montgomery, Ala., a city rich in picturesque views and historic sites.

Earle Williams, the Vitagraph's popular leading man, is still working on the automobile under the direction of Wally Van. The story promises to be one of the most elaborate ever produced, and the acting throughout is of the highest possible quality.

"Dog of the Ring" is the latest movie serial to make its debut in Tulsa. It is really an interesting picture, as it depicts circus life on a scale never before attempted in the picture business. The Lyric ran the first chapter last week and did a big business. The animal display in the lobby and the "circus wagon" balcony on the streets were enterprising exploitation feats and placed the Lyric management in the "live wire" class.

George Alan Larkin, a player in William Fox film drama, found his sister, of whom he had lost track for more than ten years, through his appearance in the pictures. His picture was shown in Montreal and was recognized by the sister, who immediately wrote the producer and in this way secured her brother's address.

Helen Holmes, who is shortly to be started in a number of feature productions screened for the Mutual at the Signal studios, is the owner of a large tract of ranch in lower California. Her earnings as a screen actress—which are by no means small—are, to a large extent, devoted to purchasing stock for her ranch. Miss Holmes spends one day each week on her property.

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CARUSO SINGS FOR THE GAUMONT MAN

Vernon L. Walker, Mutual Weekly cameraman at Atlanta, Ga., was recently fortunate enough to hear Enrico Caruso, the greatest singer in the world, warble golden notes and at the same time make money doing it. The San Francisco Press club gave a dinner. It wanted Caruso. Caruso was in Atlanta singing with the Metropolitan Opera company. The only way to get Caruso was to call him by telephone. It meant that the great tenor would have to sing at 6 o'clock in the morning. Cameraman Walker was not down for a part on the program, but he went out on orders from the Gaumont company, the manufacturer of the Mutual Weekly. He secured one of the best seats recently put over by any news cameraman. Caruso had denied cameramen permission to film him as he sang into a telephone. Walker persisted, even

having the temerity to arouse the star half an hour before he was due to sing across the continent. By interesting the Italian in his battery of lights and his camera, he finally talked the singer into permitting himself to be photographed. Caruso ordered his accompanist to play, and he sang a verse of "The Roseary" while Cameraman Walker listened with both ears an turned the crank of his machine at the same time.

No Reformation.

My auto, 'tis of thee, Short cut to poverty, Of thee I chant; I blew a pile of dough On you two years ago, Now you refuse to go, Or won't or can't.

Gone is my bankroll now, No more 'twould choke a cow, As one before, Yet if I had the mon, So help me John A-men, I'd buy a car again And speed some more.

Wonderland

NATIONAL CIRCUIT GIRLS

A Whirlie Girlie Show

Good Clever Comedians; A Lively Dancing Chorus.

MYRTLE GONZALES, FRED CHURCH

—IN—

"THE WISE MAN AND THE FOOL"

LYONS, MORAN & LYONS

"WHEN AUNT MATILDA FELL"

Nestor.

COMPLETE CHANGE

Senior Class Play

Monday Night, May 29

At Convention Hall

This year's Senior Class Play was written by George Bernard Shaw

"You Never Can Tell"

a comedy drama presented by Graduating Class T. H. S.

Prices 50c and 75c. Seat Sale at Rexall's

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PALACE



TODAY AND MONDAY

DANIEL FROHMAN PRESENTS

John Barrymore

in a Picturization of

"The Red Widow"

A Famous Players-Paramount Picture

Latest Weekly News—Cartoon Comedy

Schedule: 12:45—2—3:15—4:30—5:45—7—8:15—9:30

Adults 20c, Children 5c, Weekday Matinees 10c

PARAMOUNT MAGAZINES

May Issue, Given Away Today and Monday



TUESDAY AND WEDNESDAY—Clara Kimball Young in "THE FEAST OF LIFE"

First of the William A. Brady Pictures, as Advertised in the Saturday Evening Post.

HERE IS THE FILM EVENT OF THE WEEK

THURSDAY AND FRIDAY—Marie Doro in "The Heart of Nora Flynn"

A Lasky-Paramount Picture

We Give This Picture Our Unqualified Recommendation

MAJESTIC

TODAY and MONDAY

TRIANGLE

THOMAS H. INCE PRESENTS

TRIANGLE

Frank Keenan and Mary Boland in "The Stepping Stone"

A POWERFUL, VITAL STORY OF A MODERN SOCIAL PROBLEM.

—ALSO SHOWING—

CHESTER CONKLIN & TYPICAL KEYSTONE CAST

—IN—

"BUCKING SOCIETY"

A CLEVER AND FUNNY BURLESQUE OF A COMMON TRAIT.

—COMING—

Tuesday and Wednesday

WILLIAM FOX PRESENTS

THE INCOMPARABLY BEAUTIFUL STAGE STAR,

VIRGINIA PEARSON in "BLAZING LOVE"

NEXT WEEK,

THEDA BARA in

—IN—

"THE ETERNAL SAPHO"

Thursday Only—Billie Burke

Chapter 4 of "GLORIA'S ROMANCE"

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